DEPARTMENT OF
MUSIC

Convocation Hall
Arts Building
University of Alberta

In Recital

Alyssa Miller, oboe/English horn

with
Roger Admiral, piano

Tuesday, March 22, 2005 at 8:00 pm

Program

Sonata in G Minor (BWV 1020) — Attributed to Johann Sebastian Bach (1685-1750)
- i. Allegro
- ii. Adagio
- iii. Allegro

Campestrale for English Horn and Piano (2004) — Aaron Hryciw (b. 1980)

Sonata for Oboe and Piano (1967) — Gordon Jacob (1895-1984)
- I. Lento
- II. Allegro molto vivace – Trio Allegretto
- III. Adagio
- IV. Allegro giocoso

Intermission

Concerto for Oboe in C Major, Hob VIIg:C1 — Attributed to F. Joseph Haydn (1732-1809)
- i. Allegro spirituoso
- ii. Andante
- iii. Rondo – Allegretto

Cinq Pièces Pour Le Hautbois (1980) — Antal Doráti (1906-1988)
1. La Cigale et la fourmie (d'après Lafontaine) - Allegro, rubato
2. Lettre d'Amour - Andante
3. Fugue à trois voix - Allegro giusto
4. Berceuse - Andante tranquillo, tenero - Allegretto - Andante
5. Lègerdemain - Moderato, rubato; spiegato

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Miller.

Ms Miller is a recipient of a Beryl Barns Memorial Award (Undergraduate) and a Edna and John Bullock Memorial Scholarship in Music.

Reception to follow in the Arts Lounge.

Program Notes

Sonata in G Minor (BWV 1020)
Attributed to Johann Sebastian Bach (1685-1750)

A sonata for treble instrument (possibly flute or violin) and harpsichord, *BWV 1020* is one of the most well-known sonatas performed by flute, oboe and violin from Bach's sonata collections. It is most commonly recognized as one of J.S. Bach's earlier wind sonatas circa 1725-1730s, however certain stylistic and structural elements lead scholars to believe it may actually be a later work, probably by Bach père's son Carl Philipp Emanuel. As such, the sonata can also be found commonly attributed to C.P.E. Bach's collection of sonatas as *H 542.5*.

The structure and overall sound of the sonata is quite similar to the *rococo* style of art and music developing circa 1730, lending a courtly and *galant* sound to the stylized dance figures (e.g. chaconne, passepied, sarabande and courante) found in much of C.P.E. Bach's chamber music. Confusingly enough, this sonata does have much in common with J.S. Bach's trio sonatas (*BWV 1038-9* c.1730s) as the right hand of the keyboard score functions as a second treble instrument while the left hand provides the basso continuo foundation.

Campestrale (2004)
Aaron Hryciw (b.1980)

Aaron Hryciw, who is currently in his third year of graduate studies in Physics at the U of A, studies composition with Malcolm Forsyth. He recently received a commission from the Canadian Association of Physicists for a string quartet describing some aspect of physics. The resulting piece, "*From Water to Ice*," will be premiered by the Borealis String Quartet on June 5th, 2005, at the Chan Centre for the Performing Arts (UBC).

"Campestrale for English Horn and Piano *was completed in May 2004. When Alyssa first asked me to write an English horn piece for her recital, she requested a work exploiting the lyrical qualities of the instrument. As such, I decided to write a piece which had an overall pastoral atmosphere, albeit with a few stormier sections. The first section of the piece develops two themes, both of which are first expressed by the piano. After building to a climax, there is a quasi-recitative section, introducing the third theme. A lively dance on this theme follows, and the piece concludes quietly." – Aaron Hryciw*

Sonata for Oboe and Piano (1967)
Gordon Jacob (1895-1984)

English composer Gordon Jacob fuses neoclassical elements with subtle jazz sonority and rhythm to create an aurally complex and entertaining *Sonata for Oboe and Piano*. The first movement, Lento, presents a pastoral introduction and establishes the use of major seventh intervals for elaboration in the following movements. The second movement is a minuet-trio form, however, the minuet is a quirky scherzo-tarantella permutation, with duelling piano and oboe lines, and the Trio-Allegretto is deceptively simple in contrast. The third, Adagio, presents a jazz "*comp-ing*" style piano accompaniment to the oboe ballad, evoking sounds more commonly associated with the *cool jazz* movement. The final movement is derived from sonata form and uses the full range of the oboe, from B-flat below middle C up to high F.

Concerto for Oboe in C Major, Hob VIIg:C1
Attributed to F. Joseph Haydn (1732-1809)

This concerto is generally recognized as a forgotten work by Haydn or perhaps a piece composed with heavy editing and collaboration by Haydn, with his name later added with hopes of receiving more attention for publication and performance. The work was actually assembled from scores and parts in two separate European libraries, neither score containing Haydn's own penmanship, and wasn't finalized until early into the 1900s.

Of special note, the first theme in the exposition of Movement I is extremely well known to oboists, having been "borrowed" many times by prominent composers from Mozart (Quartet K.314) to Madeline Dring (Trio for Flute, Oboe and Piano, Mvt. III Finale). The first movement, in typical Haydn fashion, presents a wealth of thematic material is still quite fragmented despite the overall sonata-allegro form. The second movement is a pastoral andante in the subdominant key which also incorporates the aforemented theme in Mvt. I as a quasi-cadenza. The final movement, Rondo, is a quirky yet charming theme and variations set which also quotes material from Mvt. I as the last variation before the theme returns.

Cadenzas for this performance were compiled from: scores by Peters and Breitkopf & Härtel; recordings by Heinz Holliger, Ronald Roseman, André Lardrot, and Friedrich Milde.

Cinq Pièces Pour Le Hautbois (1980)
Antal Doráti (1906-1988)

Doráti was born in Budapest, 1906; his father was a violinist with the Budapest Philharmonic Orchestra. He studied at the Franz Liszt Academy with Zoltán Kodály and Leo Weiner for composition and Béla Bartók for piano. He made his conducting debut in 1924 with the Budapest Royal Opera.

Cinq Pièces Pour Le Hautbois was written for and dedicated to Heinz Holliger, who premiered the piece in Zürich, 1980. This piece is a collection of five challenging vignettes for solo oboe, although the movements are programmatically unrelated. The first movement recalls Lafontaine's parable "*The grasshopper and the ant*," using contrasting moods, tessitura and melody line to create a dialogue between the two characters in a musical representation of this fable. The second and fourth movements conjure up memories of Doráti's native Hungary, as use of modes and pentatonic scales project folk song-like melodies in contrasting scenes, "*love letter*" and "*cradle song, or lullabye.*" The third movement is the only movement to which an absolute title is given, "*fugue in three voices.*" A real *tour de force* for the oboist, this challenging movement projects a three-voice fugue using variation in tessitura, articulation and dynamic. It begins by stating the primary fugue theme in each of the three voices and following with a secondary theme, which is then interrupted a cantabile episode. The primary fugue theme returns in a rhythmically complex form, which leads into a *molto marcato* final theme and concludes with a coda in which each voice takes a short cadenza. The final movement, "*slight of hand*", creates the scene of a magician, possibly at a sideshow tent for a big circus or festival. The cunning magician is a bit of a salesman, giving "*Le Spiel*" – calling the audience to attention: "*Messieurs! ... Mesdames...*" before performing "*Le Trick*" – a series of flashy and complex "slight of hand" motions that distract and trick the audience into truly believing the magic.